

UNITED STATES DEPARTMENT OF THE INTERIOR
 NATIONAL PARK SERVICE

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RECEIVED

DATE ENTERED

**NATIONAL REGISTER OF HISTORIC PLACES
 INVENTORY -- NOMINATION FORM**

 SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
 TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS
1 NAME

HISTORIC

Union M. E. Church

AND/OR COMMON

Jones Tabernacle A. M. E. Church & Parish House

2 LOCATION

STREET & NUMBER

2019 West Diamond Street

___ NOT FOR PUBLICATION

CITY, TOWN

Philadelphia

___ CONGRESSIONAL DISTRICT

STATE

Pennsylvania

___ VICINITY OF
CODE

COUNTY

Philadelphia

CODE

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
___ DISTRICT	___ PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	___ AGRICULTURE ___ MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	___ UNOCCUPIED	___ COMMERCIAL ___ PARK
___ STRUCTURE	___ BOTH	___ WORK IN PROGRESS	___ EDUCATIONAL ___ PRIVATE RESIDENCE
___ SITE	PUBLIC ACQUISITION	ACCESSIBLE	___ ENTERTAINMENT <input checked="" type="checkbox"/> RELIGIOUS
___ OBJECT	___ IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	___ GOVERNMENT ___ SCIENTIFIC
	___ BEING CONSIDERED	___ YES: UNRESTRICTED	___ INDUSTRIAL ___ TRANSPORTATION
		___ NO	___ MILITARY ___ OTHER:

4 OWNER OF PROPERTY

NAME

Jones Tabernacle A. M. E. Church, Attn.: Rev. Harry J. White

STREET & NUMBER

2019 West Diamond Street

CITY, TOWN

Philadelphia

___ VICINITY OF

STATE

Pennsylvania

5 LOCATION OF LEGAL DESCRIPTIONCOURTHOUSE,
REGISTRY OF DEEDS, ETC.

Philadelphia City Hall, Department of Records

STREET & NUMBER

Broad and Market Streets

CITY, TOWN

Philadelphia

STATE

Pennsylvania

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Pennsylvania Inventory of Historic Places

DATE

1980

___ FEDERAL STATE ___ COUNTY ___ LOCALDEPOSITORY FOR
SURVEY RECORDS

Pennsylvania Historical and Museum Commission

CITY, TOWN

Harrisburg

STATE

Pennsylvania

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Union Methodist Episcopal Church, and parish house were erected in 1888 from plans by Philadelphia architects, Hazelhurst and Huckel. Samuel Huckel's father was a Methodist minister undoubtedly accounting for the numerous commissions from that denomination received by their firm in the 1880s and 1890s. Edward Hazelhurst was a veteran of Frank Furness' office, and in the early 1880s often worked in the vigorous manner of his teacher, exploring the red brick, polychromed and functionally expressive mode that Furness made famous in the 1870s.

When the Diamond Street church commission was announced, however, the architects chose a style in the manner of the then recently deceased Henry Hobson Richardson of Boston, whose work, was nationally acclaimed as representing the best contemporary American design. His Romanesque designs, known to the nation through Trinity Church, Boston and the Allegheny County Courthouse in Pittsburgh, had established a grammar of monumental masonry, with clustered columns, bearing massive semicircular arches, set into a field of rough faced, but regularly cut, stone. Breadth of treatment, combined with a formal expression gave architectural character--one which was readily imitated. Moreover, because of the hall church character of Trinity Church, the style was spread to denominations which preferred broad, column free naves rather than the long, narrow hierarchial and processional naves of the ritualistic denominations. Thus middle class denominations, Methodist, Baptist and Lutheran, found an architectural model in a high society church that aptly suited their upwardly mobile congregations. Diamond Street in Philadelphia was just such a community, and the church form is appropriate to it.

The carefully developed composition of the church and parish house, fills the short block between Lambert and Woodstock Streets on the 2000 block of Diamond with a varied building scape of gables, chimneys, towers and pinnacles in good picturesque array. The smaller mass of the parish house, to the right, is given force by the simple treatment of openings in the first, second and third stories, each joined to a belt course that emphasizes the spatial sub-
divisions of the building. The gable was made a major focus by a more elaborate, Palladian window--Romanesque in proportions and detail surmounted by additional belt courses, and at the apex, a checkerboard pattern of stone, all surrounded by a strongly cut billet molding and coping, supported at the corners by carved gable blocks.

The church is separated from the parish house by a small courtyard, that sets off its large brick. Though essentially a symmetrical facade of stair towers flanking the larger central nave, the building is also sequentially higher from right to left, rising toward the nave gable and then the spire. This inflection toward the corner of the site is typical of late 19th century composition, as is the tripartite facade division, which is reiterated in triplets of windows across the entire facade.

The immense quarry faced, rusticated, archway of the entrance carried on squat Syrian columns, is of course the hallmark of the Richardsonian Romanesque.

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CONTINUATION SHEET

ITEM NUMBER 7

PAGE 2

Above, but within a frame established by the projecting, cylindrical buttress is a gigantic, tripartite stained glass window, subdivided by triplet clusters of columns, carrying stilted semicircular arches that gives monumental scale to the wall. Similar elements embellish the stair towers on either side.

Within, the building is divided into two principal levels, a first floor Sunday School, punctuated by a grid of cast iron columns, and the second floor balconied sanctuary above. Both are approached by a generous wainscotted entrance hall, terminated by a dog leg stair at each end, that rises to the main church level, and to the balcony above. Leaded glass doors open into the church, an immense soaring space, that recalls the Byzantine ecclesiastical form of the cross in a square plan but, in the American materials of cast iron corner columns, supporting the arches of a wood truss. The result, is a broad, open space, given great dignity by the monumental truss and focussed in the center by an immense chandelier, now electrified, but originally gas, and toward the bema, given interest by the rank of organ pipes.

Most of the original furnishings remain intact, as well. Curving oak pews, with ornamental carving are formed into two aisles that preserve spatial arrangement of the nave, while the oak altar, and ecclesiastical furniture are in the spirit of the Romanesque revival, and give an extraordinary unity to the church.

8 SIGNIFICANCE

PERIOD

AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW

<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input checked="" type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1888-9

BUILDER/ARCHITECT Hazelhurst & Huckel, Architects

STATEMENT OF SIGNIFICANCE

Union Methodist Church records the northward move of 19th century Philadelphia even as it emphasizes the changing and heightened interest in architectural style of the upwardly mobile residents of the city. It is the former force that resulted in the move of an early 19th century Methodist congregation (founded in 1801) from its 4th & Arch location, near the old population center of the pre-mass transit city, to the new residential districts formed after the Civil War, at the end of the Widener and Elkins horse car lines. There, in the midst of the architecturally vibrant row blocks by Willis G. Hale, Angus Wade and Frank Furness, were erected the great churches, on the grand Avenue--Diamond Street. To the east stands Charles Burns' Gothic Episcopal, South Memorial Church of the Advocate; to the west is another Hazelhurst and Huckel Church, for a Baptist congregation. With the surrounding rowhouses, the 2000 block of Diamond Street preserves the essential character of the church centered Victorian neighborhood. The obvious emphasis on contemporary high style is in marked contrast to the plain brick house of worship of the original Union Methodist Church, but it is in keeping with the broader social strata served by architects after the Civil War. The emphasis on a broadly ornamented street facade, at the expense of the entire volume is characteristic of the era--and the social group--but here is turned to effective advantages, as stone becomes brick on the Woodstock Street front of the parish house, making a connection to the neighboring row houses to the north.

The increasing aspirations of the community are made apparent by new location, the stone facade, and in the style of the building which now represents contemporary high style Boston Episcopalian architecture. Here, the Richardsonian Romanesque is handled with a vigor, and breadth all too frequently lacking in the work of the imitators of the great Bostonian; presumably this is a tribute to the skill of the architects, who with this building establish themselves as among the leading ecclesiastic architects of the city. Other buildings, notably the Landmark Bethel A. M. E. Church, by the same architects will take this form--but without the variation in the value of the stone which links this to the Victorian past.

In this century, the Union Church has reflected transformations in the north Philadelphia community, when the Union Church building was sold to Jones A.M.E. Church, a black congregation organized and founded by the late Dr. Richard R. Wright. Jones Tabernacle is a unit within the now world-wide African Methodist movement. Its founder, Dr. Wright, was a notable personality of American history, authoring an encyclopedia and a score of books and pamphlets; President of Wilberforce University 1932-1936; co-founder with his father and sister and chief financial backer of the Citizens and Southern Banking Company in Philadelphia; instructor in Hebrew and Greek at Payne Theological Seminary; Editor: America's first black news publication; 57th Bishop of the African Methodist Episcopal Church;--to enumerate but a partial listing of his illustrious achievements.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Philadelphia Inquirer. 11 July 1888, p. 2.
 Builder, Decorator & Woodworker, Vol. VI. 2 April 1888.
 Scharf & Westcott, History of Philadelphia II, p. 1398-1400.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY _____

QUADRANGLE NAME Philadelphia, Pa., - N.J.

QUADRANGLE SCALE 1: 25,000

UTM REFERENCES

A 18 485705 4426025

ZONE EASTING NORTHING

C _____

E _____

G _____

B _____

ZONE EASTING NORTHING

D _____

F _____

H _____

VERBAL BOUNDARY DESCRIPTION

North side Diamond at the distance of 180' west from West side of 20th Street, beginning at the NW corner of Diamond & Woodstock & extending from said Woodstock to E side of Lambert containing in front 12' & extending in lenth N of that width & right angles to Diamond 100'

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

STATE	CODE	COUNTY	CODE
-------	------	--------	------

11 FORM PREPARED BY

NAME / TITLE

George E. Thomas, Ph.D.,

ORGANIZATION

Clio Group, Inc.

DATE

8 February 1980

STREET & NUMBER

3920 Pine Street

TELEPHONE

215-386-6276

CITY OR TOWN

Philadelphia

STATE

PA 19104

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL _____

STATE _____

LOCAL X

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE ED WEINTRAUB, State Historic Preservation Officer

DATE

2/24/80

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

ATTEST:

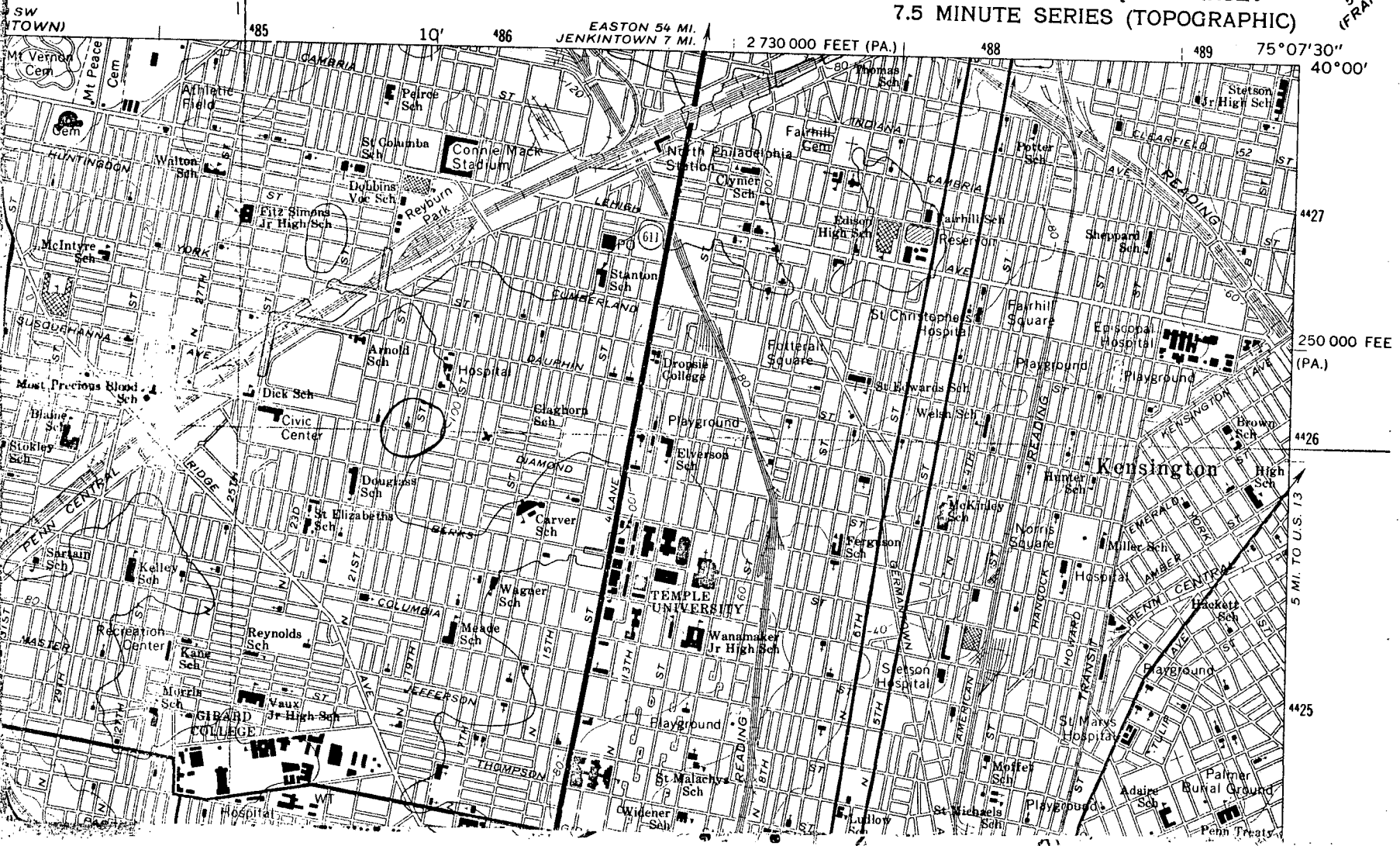
KEEPER OF THE NATIONAL REGISTER

DATE

CHIEF OF REGISTRATION

PHILADELPHIA QUADRANGLE
PENNSYLVANIA-NEW JERSEY
7.5 MINUTE SERIES (TOPOGRAPHIC)

5964 11 SE
(FRANKFORD)



Union M. E. Church
Jones Tabernacle A.M.E. Church & Parish House
2019 West Diamond Street

UTM Reference: